

SECTION IV N° 26

CHARLES HALLE'S  
PRACTICAL  
Pianoforte School.

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HUMORESKE  
IN B FLAT  
from Op. 20.

BY

R. SCHUMANN.

ENT. STA. HALL.

  
PRICE 5/-

FORSYTH BROTHERS.

272<sup>nd</sup> Regent Circus, Oxford Street, London  
Cross Street and South King Street, Manchester.

# P R E F A C E.

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A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns*, *Shakes*, *Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

*Two Metronome marks* will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “Practical Pianoforte School” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLE.

# DAILY EXERCISES.

1

Each repeat to be played twelve times without stopping.

M. M. ( $\text{♩} = 54$ ) ( $\text{♩} = 69$ )

M. M. ( $\text{♩} = 100$ ) ( $\text{♩} = 144$ )

M. M. ( $\text{♩} = 56$ ) ( $\text{♩} = 76$ )

## HUMORESKE.

In B flat.

M. M. ( $\text{♩} = 76$ ) ( $\text{♩} = 88$ )

*Simplice.*

Sheet music for piano, page 3, featuring six staves of musical notation. The music is in common time, with a key signature of one flat. The notation includes various dynamics (e.g., *poco più animato*, *ritard.*, *mf*, *p*, *f*) and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 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Sheet music for Section IV No. 26, featuring five staves of musical notation. The music is in common time (indicated by '4' in the top left corner) and consists of two systems of four measures each. The notation includes two treble clef staves and three bass clef staves. The music is marked with various dynamics such as *f*, *mf*, *p*, and *34*, and articulations like *ped.* and *\**. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign. The notation uses a combination of eighth and sixteenth notes, with some notes having vertical stems and others horizontal stems. The bass staves show a mix of eighth and sixteenth note patterns. The overall style is complex and rhythmic, typical of early 20th-century musical scores.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music consists of four measures. Measure 1: The top staff has a grace note (marked with a '+' sign) followed by a note with a '3' above it, then '2', then '1', then another grace note with a '+' sign followed by a note with a '2' above it. The bottom staff has a note with a '4' below it, followed by a grace note with a '+' sign and a note with a '1' below it. Measure 2: The top staff has a grace note with a '+' sign followed by a note with a '4' above it, then '3', then '2', then '3', then a grace note with a '+' sign followed by a note with a '2' above it. The bottom staff has a note with a '4' below it, followed by a grace note with a '+' sign and a note with a '3' below it. Measure 3: The top staff has a grace note with a '+' sign followed by a note with a '3' above it, then '2', then '1', then another grace note with a '+' sign followed by a note with a '2' above it. The bottom staff has a note with a '4' below it, followed by a grace note with a '+' sign and a note with a '1' below it. Measure 4: The top staff has a grace note with a '+' sign followed by a note with a '1' above it, then '2', then '3', then another grace note with a '+' sign followed by a note with a '2' above it. The bottom staff has a note with a '2' above it, followed by a grace note with a '+' sign and a note with a '3' below it. The score concludes with a repeat sign and the instruction 'Rev.' followed by a asterisk (\*) in the bass clef staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music consists of six measures. Measure 1: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 1, and a sixteenth note with a dynamic of 2. Measure 2: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 3, and a sixteenth note with a dynamic of 2. Measure 3: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 1, and a sixteenth note with a dynamic of 2. Measure 4: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 1, and a sixteenth note with a dynamic of 2. Measure 5: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 1, and a sixteenth note with a dynamic of 2. Measure 6: The first two notes are eighth notes with a dynamic of 4, followed by a sixteenth note with a dynamic of 3, a sixteenth note with a dynamic of 2, a sixteenth note with a dynamic of 1, and a sixteenth note with a dynamic of 2.



Sheet music for a musical instrument, likely a harp or similar plucked instrument, featuring six staves of music with various note heads and fingerings. The music is in common time, with a key signature of one flat. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. Fingerings are indicated by numbers (1, 2, 3, 4) and plus signs (+). Dynamics include 'p' (piano), '(p)', 'f', and 'p' with a 4/4 time signature. The page number 7 is in the top right corner.



M. M. ( $\text{♩} = 96$ ) ( $\text{♩} = 126$ )

### Tempo primo

The image displays five staves of musical notation, likely for a string quartet or similar ensemble. The music is in common time and includes various dynamics such as *mf*, *f*, *p*, and *f*. Fingerings are indicated by numbers (1, 2, 3, 4) and plus signs (+). Performance instructions like "Ped." and "\*" are scattered throughout. The notation is highly rhythmic, with many sixteenth-note patterns and grace notes. The music is divided into measures by vertical bar lines, and the overall style is complex and technical.

Sheet music for guitar, featuring three staves (Treble, Bass, and Rhythm). The music is in common time (indicated by 'C:'). The key signature is one flat (B-flat). The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a common clef. The first two staves begin with a 'ritard' (ritardando) instruction. The first staff has a 'ritard' at the end of the first line. The second staff has a 'ritard' at the end of the second line. The third staff has a 'ritard' at the end of the third line. The first staff ends with a 'ritard' and a fermata. The second staff ends with a 'ritard' and a fermata. The third staff ends with a 'ritard' and a fermata. The music consists of six lines of sixteenth-note patterns with various fingerings (1, 2, 3, 4, +) and grace notes. The first staff has a 'ritard' at the end of the first line. The second staff has a 'ritard' at the end of the second line. The third staff has a 'ritard' at the end of the third line. The first staff ends with a 'ritard' and a fermata. The second staff ends with a 'ritard' and a fermata. The third staff ends with a 'ritard' and a fermata.

M. M. ( $\text{♩} = 76$ ) ( $\text{♩} = 88$ )